



Andrés Segovia  
Classic Album  
FOR  
GUITAR  
12

アンドレス セゴビア  
クラシック・アルバム

12

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A Andrés Segovia

## Preludio

Edited & fingered  
by Andrés Segovia

Manuel M. Ponce  
(1882-1948)

Très modéré mais sans lenteur

Ceilla andalusa en F#  
Capodastre auf dem 2.  
Band

*p*

*un poco rubato*

*p a tempo et tranquillo*

*cresc.*

C.V.

A partir de la ceilla



# Preludio

Fingered by Andrés Segovia

F. Moreno Torroba  
(1891 - )

Allegro moderato

The musical score for 'Preludio' is written for guitar in G major (one sharp) and 3/4 time. It is marked 'Allegro moderato'. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated throughout. Dynamic markings include 'cresc.' (crescendo), 'ff' (fortissimo), 'ppp' (pianissimo), and 'dolce' (softly). The score includes several slurs and phrasing marks. The piece concludes with a final cadence marked with a double bar line and a fermata. The final measure is marked with a circled '3' and the number '12' below it.

The musical score consists of eight staves of music, likely for a piano. The notation includes various dynamics and performance instructions:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a *dim.* (diminuendo) marking. The staff ends with a *ppp* (pianississimo) marking.
- Staff 2:** Features a *espressivo* marking. The staff includes a section marked *C III* and another marked *C V*.
- Staff 3:** Includes a *ten.* (tenuto) marking and a *espressivo* marking. A section is marked *C VII*.
- Staff 4:** Features a *espressivo dolce* marking.
- Staff 5:** Includes a *pp* (pianissimo) marking and a *f* (forte) marking.
- Staff 6:** Continues the melodic line with various dynamics.
- Staff 7:** Includes a *p* (piano) marking and a section marked *C II*.
- Staff 8:** Features a *ppp* (pianississimo) marking and a *fff* (fortississimo) marking. A section is marked *C VII*.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The overall style is characteristic of late 19th or early 20th-century piano music.

# Estudios

## Etudes journaliers~Daily Studies

Por el alma de Manuel Ponce

### I

### (Oracion)

Andrés Segovia  
(1893- )

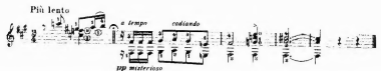
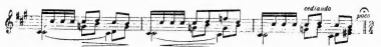
Andante  $\text{♩} = 66$

*crescendo* *a tempo* *crescendo*

*pp*

C IX C VI C IV C II C VII C IV C III C II C IV

*pp*



## II

I Oboe

## (Remembranza)

(♩ = 120)

Musical score for I Oboe, (Remembranza). The tempo is marked (♩ = 120). The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 10 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f). The score is written in a single system, with the key signature and time signature indicated at the beginning. The music is characterized by a melodic line with many trills and grace notes, and a harmonic accompaniment. The score is divided into two main sections by a double bar line. The first section is marked with a 'C II' time signature, and the second section is marked with a 'C II' time signature. The score ends with a final cadence.

P i m <sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup> <sup>19</sup> <sup>20</sup> <sup>21</sup> <sup>22</sup> <sup>23</sup> <sup>24</sup> <sup>25</sup> <sup>26</sup> <sup>27</sup> <sup>28</sup> <sup>29</sup> <sup>30</sup> <sup>31</sup> <sup>32</sup> <sup>33</sup> <sup>34</sup> <sup>35</sup> <sup>36</sup> <sup>37</sup> <sup>38</sup> <sup>39</sup> <sup>40</sup> <sup>41</sup> <sup>42</sup> <sup>43</sup> <sup>44</sup> <sup>45</sup> <sup>46</sup> <sup>47</sup> <sup>48</sup> <sup>49</sup> <sup>50</sup> <sup>51</sup> <sup>52</sup> <sup>53</sup> <sup>54</sup> <sup>55</sup> <sup>56</sup> <sup>57</sup> <sup>58</sup> <sup>59</sup> <sup>60</sup> <sup>61</sup> <sup>62</sup> <sup>63</sup> <sup>64</sup> <sup>65</sup> <sup>66</sup> <sup>67</sup> <sup>68</sup> <sup>69</sup> <sup>70</sup> <sup>71</sup> 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<sup>800</sup> <sup>801</sup> <sup>802</sup> <sup>803</sup> <sup>804</sup> <sup>805</sup> <sup>806</sup> <sup>807</sup> <sup>808</sup> <sup>809</sup> <sup>810</sup> <sup>811</sup> <sup>812</sup> <sup>813</sup> <sup>814</sup> <sup>815</sup> <sup>816</sup> <sup>817</sup> <sup>818</sup> <sup>819</sup> <sup>820</sup> <sup>821</sup> <sup>822</sup> <sup>823</sup> <sup>824</sup> <sup>825</sup> <sup>826</sup> <sup>827</sup> <sup>828</sup> <sup>829</sup> <sup>830</sup> <sup>831</sup> <sup>832</sup> <sup>833</sup> <sup>834</sup> <sup>835</sup> <sup>836</sup> <sup>837</sup> <sup>838</sup> <sup>839</sup> <sup>840</sup> <sup>841</sup> <sup>842</sup> <sup>843</sup> <sup>844</sup> <sup>845</sup> <sup>846</sup> <sup>847</sup> <sup>848</sup> <sup>849</sup> <sup>850</sup> <sup>851</sup> <sup>852</sup> <sup>853</sup> <sup>854</sup> <sup>855</sup> <sup>856</sup> <sup>857</sup> <sup>858</sup> <sup>859</sup> <sup>860</sup> <sup>861</sup> <sup>862</sup> <sup>863</sup> <sup>864</sup> <sup>865</sup> 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<sup>932</sup> <sup>933</sup> <sup>934</sup> <sup>935</sup> <sup>936</sup> <sup>937</sup> <sup>938</sup> <sup>939</sup> <sup>940</sup> <sup>941</sup> <sup>942</sup> <sup>943</sup> <sup>944</sup> <sup>945</sup> <sup>946</sup> <sup>947</sup> <sup>948</sup> <sup>949</sup> <sup>950</sup> <sup>951</sup> <sup>952</sup> <sup>953</sup> <sup>954</sup> <sup>955</sup> <sup>956</sup> <sup>957</sup> <sup>958</sup> <sup>959</sup> <sup>960</sup> <sup>961</sup> <sup>962</sup> <sup>963</sup> <sup>964</sup> <sup>965</sup> <sup>966</sup> <sup>967</sup> <sup>968</sup> <sup>969</sup> <sup>970</sup> <sup>971</sup> <sup>972</sup> <sup>973</sup> <sup>974</sup> <sup>975</sup> <sup>976</sup> <sup>977</sup> <sup>978</sup> <sup>979</sup> <sup>980</sup> <sup>981</sup> <sup>982</sup> <sup>983</sup> <sup>984</sup> <sup>985</sup> <sup>986</sup> <sup>987</sup> <sup>988</sup> <sup>989</sup> <sup>990</sup> <sup>991</sup> <sup>992</sup> <sup>993</sup> <sup>994</sup> <sup>995</sup> <sup>996</sup> <sup>997</sup> <sup>998</sup> <sup>999</sup> <sup>1000</sup>

## - 17 aufwändige Messen

the  $\mathcal{G}$ -module  $\mathcal{G}_{\text{mod}} = \mathcal{G}_{\text{mod}}^{\text{reg}} \oplus \mathcal{G}_{\text{mod}}^{\text{sing}}$  is given by

This image displays a page of musical notation, likely for a piano piece. The notation is arranged in seven systems, each consisting of a treble staff and a bass staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, and ornaments. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a series of eighth notes. The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system includes a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system includes a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The sixth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The seventh system is labeled 'Coda' and features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The notation is written in a clear, legible style, with various musical symbols and markings throughout.

*Il S. al 6.  
per Coda*

A José Rubio

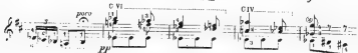
## Estudio sin luz

Andrés Segovia

(1893 — )

Moderato

*C II* *h* *a* *p* *f* *f diviso* *poco rit.* *a tempo* *C II rit.* *Fine* *Un poco più lento* *legato* *al ponticello* *pp*



A Andrés Segovia

# Danza pomposa

Alexandre Tanzeian  
(1897- )

Andante pomposo

*f* *deciso* *sostenuto* *f*

C IV C V C IV C II C IX C VII C V C IV C II C I C IV C V C IV

Segovia's edition: Madrid, 1934.

Copyright © 1934 by Segovia Music, Inc., New York, N.Y.

Musical score for piano, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and articulations (e.g., *trall. pour finir*). Dynamic markings include *mp*, *mf*, *più f*, and *sub. pp*. Rehearsal marks are labeled C I, C II, C III, C IV, C V, C VI, and C VII. The piece concludes with the instruction *D. C. al Fine*.

# Fantasia-Sonata

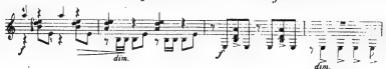
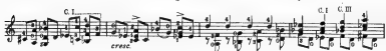
composed by Andrés Segovia

Joan Manén, op. A = 22  
(1883- )

Largo (♩=40)

The Largo section begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo' with a quarter note equal to 40 beats. The music features a complex, arpeggiated texture. Fingerings are indicated by circled numbers 1-5. Dynamics include 'p' (piano), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'p' (piano). Chords are marked with 'C.V.' (Cadenza Variations). The section concludes with a 'Cresc.' marking and a final chord marked 'C.V.'.

The Allegro section begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The music is more rhythmic and features a variety of chords and arpeggios. Fingerings are indicated by circled numbers 1-5. Dynamics include 'p' (piano), 'cresc.' (crescendo), 'dim.' (diminuendo), and 'p' (piano). Chords are marked with 'C.V.' (Cadenza Variations). The section concludes with a 'Cresc.' marking and a final chord marked 'C.V.'.



cantando molto, ma sempre in tempo

This page of musical notation consists of ten staves, each containing a different melodic or harmonic line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by circled numbers 1 through 5. The piece is marked with a tempo of 'cantando molto, ma sempre in tempo'.

**Staff 1:** Starts with a piano (*p*) dynamic. Includes fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Includes a *cresc.* marking and a *C. VII* section label.

**Staff 2:** Includes a *cresc.* marking and a *C. II* section label.

**Staff 3:** Starts with a *dim.* marking. Includes a *C. II* section label.

**Staff 4:** Includes a *cresc.* marking and a *C. II* section label.

**Staff 5:** Includes a *C. IV* section label and a *poco dim.* marking.

**Staff 6:** Includes a *cresc.* marking.

**Staff 7:** Starts with a *p cresc.* marking. Includes a *C. V* section label.

**Staff 8:** Starts with a *f* marking. Includes a *C. IV* section label and a *dim.* marking.

**Staff 9:** Includes a *C. IV* section label and a *C. III* section label.

C. III C. VI 1/4 C. III 1/4 C. V 1/4 C. VII C. VIII  
 C. VI C. III C. III  
 rasgueado  
 pizz.  
 C. III  
 C. I  
 C. IV C. I  
 C. VI C. VII  
 C. V C. II C. III  
 rasgueado

Musical notation on ten staves. The notation includes various chords (C. I, C. II, C. III, C. IV, C. V, C. VI, C. VII, C. VIII), dynamics (p, mf, f, cresc., decr.), and performance instructions (rasgueado, pizz.). The music is written in a single system across ten staves.

*con sord.*

C. III C. I C. III

*cresc.*

C. III C. V C. VII

*cresc.* *p*

$\frac{1}{4}$  C. V

*cresc.*

C. II

*poco rit.* *a tempo*

*cresc.* *rasgueado* *fp*

C. II C. III C. III

C. IV

C. III C. I C. III C. IV C. V C. I

*cresc.*

*allarg.*

*crac.*

*al tempo*

*rasgueado*

*Arm 12*

*Tambora*

*perdendosi*

Adagio cantabile, quasi in modo di un recitativo, ma in tempo

34) *molto espressivo*  
*p* *cresc.*  
*cresc.* *Arm 12* *dim.* *p* *cresc.*  
*calando* *a tempo* *p* *dim.* *cresc.*  
*dim.* *p* *cresc.*  
*C. II (viva adagio)* *più cresc.* *dim.*  
*dim.* *p* *cresc.*

*rall.* *molto tranquillo*  
*tremolo*

Arm 12

Arm 12

*animando all allegro*

*cresc. poco a poco*

A tempo (Allegro Assai)  $\text{♩} = 108$

C. I.

*ragguado*

C. III *ragguado* C. I. C. III *ragguado* 1/4 C. IV

C. IV *ragguado*

C. II *ragguado* *cresc.*

C. II C. II

The image shows a page of musical notation for 'The Swan' from 'The Swan Lake' by Pyotr Ilyich Tchaikovsky. The page contains ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dim.' and 'p'. There are also markings for 'C. VII', 'C. I', 'C. III', 'C. II', 'C. VI', 'C. X', and 'Arm. 12'. The music is written in a single system with ten staves.

*rasgueado*

*ff* *p* *mf* *f* *mf* *f* *mf*

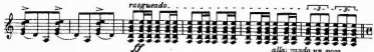
*cresc.*

*G. II*

*sempre f ed animato*



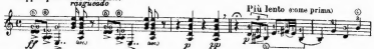
*ragguendo.*



*alla, rando un poco*

**Doppio più lento (Andante)**

*ragguendo*



**Più lento come prima**



*poco rit.*

**Tempo primo (Largo)**



